

British Cinema In The 1980s Issues And Themes

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Don't Look Now - Paul Newland 2010-01-01

While postwar British cinema and the British new wave have received much scholarly attention, the misunderstood period of the 1970s has been comparatively ignored. *Don't Look Now* uncovers forgotten but richly rewarding films, including Nicolas Roeg's *Don't Look Now* and the films of Lindsay Anderson and Barney Platts-Mills. This volume offers insight into the careers of important film-makers and sheds light on the genres of experimental film, horror, and rock and punk films, as well as representations of the black community, shifts in gender politics, and adaptations of television comedies. The contributors ask searching questions about the nature of British film culture and its relationship to popular culture, television, and the cultural underground.

Cinema and Politics - Asli Kotaman 2009-01-14

This volume presents varied approaches concerning the relation between cinema and politics which focus on policies, eras, countries, mainstream and art cinema productions, transnational examples, changing narratives and identities. Both cinema and politics have actors and directors for their scenes, and in this sense their discourses intermingle. The performances of the "actors/actresses" in both arenas attract particular attention. The actors, directors, and producers with 'hyphenated/creolised/hybrid identities' such as German-Turks, directors of Balkan cinema, or Italian filmmakers of Turkish origin give a wide and refreshing perspective to the discussion of Europe in the media. What

these 'mediated identities' represent goes beyond the limits of the old Europe, towards the different sensitivity of the New Europe. Scholars and advanced students of Film Studies, European Studies, Identity Politics, Migration / Emigration and Gender Studies will find this volume of integral importance to their work.

British Film Editors - Roy Perkins 2019-07-25

First book on British feature-film editing.

British Cinema of the 90s - Robert Murphy 2019-07-25

This work examines major box office hits like 'The Full Monty' as well as critically acclaimed films like 'Under the Skin'. It explores the role of distribution and exhibition, the Americanisation of British film culture, Hollywood and Europe, changing representations of sexuality and ethnicity.

British Social Realism - Samantha Lay

2019-07-25

British Social Realism details and explores the rich tradition of social realism in British cinema from its beginnings in the documentary movement of the 1930s to its more stylistically eclectic and generically hybrid contemporary forms. Samantha Lay examines the movements, moments and cycles of British social realist texts through a detailed consideration of practice, politics, form, style and content, using case studies of key texts including *Listen to Britain*, *Saturday Night and Sunday Morning*, *Letter to Brezhnev*, and *Nil by Mouth*. In discussing the work of many prominent realist filmmakers, the book considers the challenges for social realist

film practice and production in Britain, now and in the future.

Directory of World Cinema: Britain - Emma Bell 2012-09-21

Bringing to mind rockers and royals, Buckingham Palace and the Scottish Highlands, Britain holds a special interest for international audiences who have flocked in recent years to quality exports like *Fish Tank*, *Trainspotting* and *The King's Speech*. A series of essays and articles exploring the definitive films of Great Britain, this addition to Intellect's *Directory of World Cinema* series turns the focus on England together with Northern Ireland, Scotland and Wales. With a focus on the most cerebral and critically important films to have come out of Britain, this volume explores the diversity of genres found throughout British film, highlighting important regional variations that reflect the distinctive cultures of the countries involved. Within these genres, Emma Bell and Neil Mitchell have curated a rich collection of films for review - from Hitchcock's spy thriller *The 39 Steps* to Emeric Pressburger's art classic *The Red Shoes* to the gritty but heartfelt *This is England*. Interspersed throughout the book are critical essays by leading experts in the field providing insight into shifting notions of Britishness, important industry developments and the endurance of the British film industry. For those up on their Brit film facts and seeking to test their expertise, the book concludes with a series of trivia questions. A user-friendly look at the cultural and artistic significance of British cinema from the silent era to the present, *Directory of World Cinema: Britain* will be an essential companion to the country's bright and resurgent film industry.

Directory of World Cinema Britain 2 - Neil Mitchell 2015

Piercing Time examines the role of photography in documenting urban change by juxtaposing contemporary 'rephotographs' taken by the author with images of nineteenth-century Paris taken by Charles Marville, who worked under Georges Haussmann, and corresponding photographs by Eugène Atget taken in the early twentieth century

Wider die Geschichtsvergessenheit - Gisela Febel 2022-06-30

Angesichts des wachsenden Populismus und

Rechtsradikalismus ist der Kampf gegen Geschichtsvergessenheit im Denken und Handeln wieder höchst aktuell. Auf den ersten Blick scheint Geschichtsvergessenheit - zumindest in Bezug auf die Vormoderne - aber kaum vorzuliegen: Mittelalter, Renaissance und Frühe Neuzeit erfahren in Romanen, Dramen und populären Medien einen Boom. Doch auch und gerade hier ist ein aktives An-Denken gegen Simplifizierungen, Mythisierungen und Verfälschungen dringend nötig. Die Beiträge*innen des Bandes zeigen, dass es für ein kritisches Bewusstsein unumgänglich ist, historische Differenz und mediale Filter wahrzunehmen und deren Effekte zu reflektieren.

Theorising National Cinema - Valentina Vitali 2019-07-25

Why do we think of clusters of films as 'national cinema'? Why has the relationship between the nation and film become so widely and uncritically accepted? 'Theorising National Cinema' is a major contribution to work on national cinema, by many of the leading scholars in the field. It addresses the knotty and complex relationship between cinema and national identity, showing that the nationality of a cinema production company, and the films that its made, have not always been seen as pertinent. The volume begins by reviewing and rethinking the concept of national cinema in an age of globalisation, and it goes on to chart the parallel developments of national film industries and the idea of a nation state in countries as diverse as Japan, South Korea, Russia, France and Italy. The issues of a 'national cinema' for nation states of contested status, with disputed borders or displaced peoples, is discussed in relation to film-making in Taiwan, Ireland and Palestine. The contributors also consider the future of national cinema in an age of trans-national cultural flows, exploring issues of national identity and cinema in Latin America, Asia, the Middle-East, India, Africa and Europe. 'Theorising National Cinema' also includes a valuable bibliography of works on national cinema.

The Routledge Companion to British Cinema History - I.Q. Hunter 2017-01-12

Over 39 chapters *The Routledge Companion to British Cinema History* offers a comprehensive

and revisionist overview of British cinema as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores the forces enabling and constraining the films' production, distribution, exhibition, and reception contexts from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new approaches, such as audience and memory studies.

Janespotting and Beyond - Eckart Voigts-Virchow 2004

Heritage Film - Belén Vidal 2012-05-29

This volume provides a comprehensive introduction to the critical debates around the heritage film, from its controversial status in British cinema of the 1980s to its expansion into a versatile international genre in the 1990s and 2000s. This study explores the heritage film in light of questions of national identity in film and television, industry and funding, and history, gender and representation. Using a wide range of examples and including an in-depth analysis of three case studies - *Girl with a Pearl Earring* (2003), *Joyeux Noël* (2005) and *The Queen* (2006) - this book presents the heritage film as a thriving phenomenon at the centre of contemporary European cinema.

A Companion to British and Irish Cinema - John Hill 2019-07-18

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A

Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

Adaptation Revisited - Sarah Cardwell 2002-11-23

The classic novel adaptation has long been regarded as a staple of "quality" television. *Adaptation Revisited* offers a critical reappraisal of this prolific and popular genre, as well as bringing new material into the broader field of Television Studies. The first part of the book surveys the more traditional discourses about adaptation, unearthing the unspoken assumptions and common misconceptions that underlie them. In the second half of the book, the author examines four major British serials: "*Brideshead Revisited*", "*Pride and Prejudice*", "*Moll Flanders*", and "*The Tenant of Wildfell Hall*".

[Reader's Guide to British History](#) - David Loades 2020-12-18

The Reader's Guide to British History is the essential source to secondary material on British history. This resource contains over 1,000 A-Z entries on the history of Britain, from ancient and Roman Britain to the present day. Each entry lists 6-12 of the best-known books on the subject, then discusses those works in an essay of 800 to 1,000 words prepared by an expert in the field. The essays provide advice on the range and depth of coverage as well as the emphasis and point of view espoused in each publication.

Mobility and Migration in Film and Moving Image Art - Nilgun Bayraktar 2015-12-07

Mobility and Migration in Film and Moving Image Art explores cinematic and artistic representations of migration and mobility in Europe from the 1990s to today. Drawing on theories of migrant and diasporic cinema, moving-image art, and mobility studies, Bayraktar provides historically situated close readings of films, videos, and cinematic installations that concern migratory networks and infrastructures across Europe, the Middle East, and Africa. Probing the notion of Europe as a coherent entity and a borderless space, this interdisciplinary study investigates the ways in which European ideals of mobility and fluidity are deeply enmeshed with forced migration, illegalization, and xenophobia. With a specific focus on distinct forms of mobility such as labor migration, postcolonial migration, tourism, and refugee mobilities, Bayraktar studies the new counter-hegemonic imaginations invoked by the work of filmmakers such as Ayşe Polat, Fatih Akin, Michael Haneke, and Tony Gatlif as well as video essays and installations of artists such as Kutluğ Ataman, Ursula Biemann, Ergin Çavuşoğlu, Maria Iorio and Raphaël Cuomo. Challenging aesthetic as well as national, cultural, and political boundaries, the works central to this book envision Europe as a diverse, inclusive, and unfixed continent that is reimagined from many elsewhere well beyond its borders.

The British Cinema Book - Robert Murphy 1997

British cinema in the late-1990s is recognized by many as an important window on the past and during the late 1980s and early 1990s has been seen to have become a dynamic and rapidly growing area of study. This volume represents

current progress made in exploring the history of British cinema. The essay topics range from: the silent cinema to the future of British films in the 1990s; from the documentary movement to quota quickies; from the flamboyant melodramas of the 1940s to the portrayal of women in the 1960s; and from the role of European exiles to the cosy pleasures of Ealing - the book offers a comprehensive account of the history and characteristics of the British cinema.

Der Dandy - Joachim H. Knoll 2013-10-14

Der Dandy ist eine janusköpfige Figur: einerseits in Habitus und Mentalität dem 18. Jahrhundert verhaftet, andererseits die adligen Standesschranken durchbrechender Einzelgänger. Das Brüchigwerden der Adelswelt schnitt den Typus des Gesellschaftsdandys von seinem angestammten Terrain ab und drängte ihn noch stärker in die Vereinzelung. Auch der Zusammenbruch der ‚großen Welt‘ vor und nach dem Ersten Weltkrieg stellte für den Dandy eine massive Existenzbedrohung dar. Die verwandte Spielart des Künstlerdandys repräsentiert eine mondäne Bohème und existiert in ihren verschiedenen Amalgamierungen bis heute. Der Band untersucht Erscheinungsformen und Transformationen sowie neue Selbstbehauptungsstrategien des Dandys im 19. und 20. Jahrhundert und stellt Biographien bekannter Dandys vor.

Guide to British Cinema - Geoff Mayer 2003

A guide to British cinema includes entries for major British actors, directors, and films from 1929 to the present.

The History of British Literature on Film, 1895-2015 - Greg M. Colón Semenza 2015-05-21
From *The Death of Nancy Sykes* (1897) to *The Hobbit: The Battle of the Five Armies* (2014) and beyond, cinematic adaptations of British literature participate in a complex and fascinating history. *The History of British Literature on Film, 1895-2015* is the only comprehensive narration of cinema's 100-year-old love affair with British literature. Unlike previous studies of literature and film, which tend to privilege particular authors such as Shakespeare and Jane Austen, or particular texts such as *Frankenstein*, or particular literary periods such as Medieval, this volume considers the multiple functions of filmed British literature as a cinematic subject in its own right-one

reflecting the specific political and aesthetic priorities of different national and historical cinemas. In what ways has the British literary canon authorized and influenced the history and aesthetics of film, and in what ways has filmed British literature both affirmed and challenged the very idea of literary canonicity? Seeking to answer these and other key questions, this indispensable study shows how these adaptations emerged from and continue to shape the social, artistic, and commercial aspects of film history.

Imagined China - Wang Haizhou 2022-05-19

This book explores how Chinese films constructed an image of China in the 1980s through analyzing the characters, composition of space, and conflict patterns of the films. It also examines the relationship between the representations in Chinese cinema and the realities of Chinese society. The study analyzes the imagery, metaphors, and cultural values of Chinese films in the 1980s to discover the common creative focus of Chinese film directors at the time. It also examines the specific creative elements and cultural significance of Chinese cinema in the 1980s. This book is neither a "period history" of Chinese cinema in the 80s, nor a thematic study of the "fifth generation". Rather, it is an analysis of films as narrative texts that reflected on history. It uses the perspectives revealed by characters, narrative patterns, and conflicts in films of the 1980s to examine how the era was perceived at that time as well as how China's national future and individuals' personal futures were being conceptualized. This title will be a valuable resource for scholars and students of Chinese Studies, Contemporary China Studies, Film Studies, and those who are interested in Chinese culture and society in general.

British Social Realism in the Arts since 1940 - D. Tucker 2011-07-01

This is the first book of its kind to look across disciplines at this vital aspect of British art, literature and culture. It brings the various intertwined histories of social realism into historical perspective, and argues that this sometimes marginalized genre is still an important reference point for creativity in Britain.

Directors in British and Irish Cinema -

Robert Murphy 2019-07-25

A guide to directors who have worked in the British and Irish film industries between 1895 and 2005. Each of its 980 entries on individuals directors gives a resume of the director's career, evaluates their achievements and provides a complete filmography. It is useful for those interested in film-making in Britain and Ireland. British Stars and Stardom - Bruce Babington 2001

British film stars—even the most famous ones, such as James Mason, Sean Connery, and Julie Andrews—are a neglected subject in film history. This interesting collection looks at the whole of British stardom from circa 1910 onwards, and the many types of British stars who gained worldwide fame through national and international cinema.

Using film as a source - Sian Barber 2015-07-01

This book is a hands-on study skills guide that explores how film and moving image can be used as sources. It is aimed at those who want to use film and moving image as the basis for research and offers advice on research methods, theory and methodology, archival work and film-based analysis. It draws on the disciplines of film and history to offer advice for students and researchers in these fields. The book includes sections on working with different kinds of moving images, how to explore visual sources, how to undertake film-related research and how to use film theory. In addition to providing detailed case studies, the guide also offers advice on research, writing and studying, creating a methodology, visiting archives, accessing material and exploring films from a historical perspective. The guide's focus is on good research practice, whether it be conducting an interview, visiting an archive, undertaking textual analysis or defining a research question.

Rogue Reels - Margaret Dickinson 2019-07-25

Margaret Dickinson's history of oppositional film is a pioneering account of an important but little documented aspect of modern British Cinema: the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s. During the 70s an organized independent film and video movement emerged (including such filmmaking groups as London Filmmakers' Co-op, Cinema Action, Amber,

Liberation Films and Sheffield Co-op). This avant-garde exerted an increasing influence within the British media mainstream - changing attitudes and practice, and enabling cross-over work by filmmakers such as Peter Greenaway and Sally Potter. This oppositional sector revolutionized British media, especially during the formation of Channel Four at the start of the 1980s, even as the political landscape at large was shifting dramatically to the right. Organized into three parts, 'Rogue Reels' provides the first overview of the various strands of politicized filmmaking that emerged in postwar Britain. Part I is a concise history of the movement. Part II collects key texts and documents from the period 1971-92. Part III is made up of seven oral histories of the most influential production houses. Recuperating the radical tradition of postwar filmmaking (which continues to impact on today's media culture), 'Rogue Reels' raises urgent issues of policy and practice. Mixing narrative with first-hand accounts, and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant-garde and mainstream practice.

[A Concise Companion to Contemporary British Fiction](#) - James F. English 2008-04-15

A Concise Companion to Contemporary British Fiction offers an authoritative overview of contemporary British fiction in its social, political, and economic contexts. Focuses on the fiction that has emerged since the late 1970s, roughly since the start of the Thatcher era. Comprises original essays from major scholars. Topics range from the rise and fall of the postcolonial novel to controversies over the celebrity author. The emphasis is on the whole fiction scene, from bookstores and prizes to the changing economics of film adaptation. Enables students to read contemporary works of British fiction with a much clearer sense of where they fit within British cultural life.

British Women Film Directors in the New Millennium - Stella Hockenhull 2017-04-27

This book focuses on the output of women film directors in the period post Millennium when the number of female directors working within the film industry rose substantially. Despite the fact that nationally and internationally women film

directors are underrepresented within the industry, there is a wealth of talent currently working in Britain. During the early part of the 2000s, the UKFC instigated policies and strategies for gender equality and since then the British Film Institute has continued to encourage diversity. British Women Directors in the New Millennium therefore examines the production, distribution and exhibition of female directors' work in light of policy. The book is divided into two sections: part one includes a historical background of women directors working in the twentieth century before discussing the various diversity funding opportunities available since 2000. The second part of the book examines the innovation, creativity and resourcefulness of British female film directors, as well as the considerable variety of films that they produce, selecting specific examples for analysis in the process.

Beyond the Bottom Line - Andrew Spicer 2014-07-31

This is the first collection of original critical essays devoted to exploring the misunderstood, neglected and frequently caricatured role played by the film producer. The editors' introduction provides a conceptual and methodological overview, arguing that the producer's complex and multifaceted role is crucial to a film's success or failure. The collection is divided into three sections where detailed individual essays explore a broad range of contrasting producers working in different historical, geographical, generic and industrial contexts. Rather than suggest there is a single type of producer, the collection analyses the rich variety of roles producers play, providing fascinating and informative insights into how the film industry actually works. This groundbreaking collection challenges several of the conventional orthodoxies of film studies, providing a new approach that will become required reading for scholars and students.

[British National Cinema](#) - Sarah Street 1997

Traces the development of the British film industry, from the Lumiere brothers' first screening in London in 1896, through to the dominance of Hollywood and the severe financial crises which affected Goldcrest, Handmade Films and Palace Pictures in the late 1980s and 1990s.

British Cinema in the 1980's - John Hill 1999

Uses the daily activities of one doctor to describe the work of an orthopedist.

AS Film Studies - Sarah Casey Benyahia
2009-05-07

AS Film Studies: The Essential Introduction gives students the confidence to tackle every part of the WJEC AS level Film Studies course. The authors, who have wide ranging experience as teachers, examiners and authors, introduce students step by step, to the skills involved in the study of film. The second edition follows the new WJEC syllabus for 2008 teaching onwards and has a companion website with additional resources for students and teachers. Specifically designed to be user friendly, the second edition of AS Film Studies: The Essential Introduction has a new text design to make the book easy to follow, includes more than 100 colour photographs and is jam packed with features such as: Case studies relevant to the 2008 specification Activities on films including Little Miss Sunshine, Pirates of the Caribbean & The Descent Key terms Example exam questions Suggestions for further reading and website resources

British Cinema, Past and Present - Justine Ashby 2013-05-13

British Cinema: Past and Present responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this unique anthology brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address: * British Cinema Studies and the concept of national cinema * the distribution and reception of British films in the US and Europe * key genres, movements and cycles of British cinema in the 1940s, 50s and 60s * questions of authorship and agency, with case studies of individual studios, stars, producers and directors * trends in British cinema, from propaganda films of the Second World War to the New Wave and the 'Swinging London' films of the Sixties * the representation of marginalised communities in films such as Trainspotting and The Full Monty * the evolution of social realism from Saturday Night, Sunday Morning to Nil By Mouth * changing approaches

to Northern Ireland and the Troubles in films like The Long Good Friday and Alan Clarke's Elephant * contemporary 'art' and 'quality' cinema, from heritage drama to the work of Peter Greenaway, Derek Jarman, Terence Davies and Patrick Keiller.

Contemporary British Horror Cinema - Walker Johnny Walker 2015-10-01

Combining industrial research and primary interview material with detailed textual analysis, Contemporary British Horror Cinema looks beyond the dominant paradigms which have explained away British horror in the past, and sheds light on one of the most dynamic and distinctive - yet scarcely talked about - areas of contemporary British film production. Considering high-profile theatrical releases, including The Descent, Shaun of the Dead and The Woman in Black, as well as more obscure films such as The Devil's Chair, Resurrecting the Street Walker and Cherry Tree Lane, Contemporary British Horror Cinema provides a thorough examination of British horror film production in the twenty-first century.

Social Class on British and American Screens - Nicole Cloarec 2016-01-14

At a time when debates about social inequality are in the spotlight, it is worth examining how the two most popular media of the 20th and 21st centuries--film and television--have shaped the representation of social classes. How do generic conventions determine the representation of social stereotypes? How do filmmakers challenge social class identification? How do factors such as national history, geography and gender affect the representation of social classes? This collection of new essays explores these and other questions through an analysis of a wide range of American and British productions--from sitcoms and reality TV to documentaries and auteur cinema--from the 1950s to the present.

Mike Leigh - ein Meister des Social Realism? - Johanna Flöter 2011-11-01

Der 1943 in Salford bei Manchester geborene Theater- und Filmregisseur Mike Leigh gehört mit Filmen wie "Naked" (1993), "All or Nothing" (2002), "Happy-Go-Lucky" (2008) oder "Another Year" (2010) zu den wichtigsten Vertretern des "New British Cinema". Seine Werke präsentieren überwiegend das gewöhnliche Leben sehr

durchschnittlicher Menschen. Sie wirken ungespielt realistisch, was unter anderem mit Leighs einzigartiger Improvisationsmethode zusammenhängt. Kann Mike Leigh damit als Vertreter der spezifischen Kategorie "Social Realism" verstanden werden? Johanna Flöter berücksichtigt den zeitgeschichtlichen Verlauf realistischer Filmtraditionen in Großbritannien und nähert sich so dem Ansatz von "Social Realism". Die auf diese Weise gewonnenen Kriterien überprüft sie anhand dreier Werke Mike Leighs. In ausführlichen Analysen der Filme "High Hopes" (1988), "Naked" und "All or Nothing" betrachtet sie thematische Schwerpunkte und zeigt ästhetische sowie stilistische Berührungspunkte auf, die bevorzugte filmische Muster des Regisseurs erkennen lassen.

Britain - Emma Bell 2012

Bringing to mind rockers and royals, Buckingham Palace and the Scottish Highlands, Britain holds a special interest for international audiences who have flocked in recent years to quality exports like *Fish Tank*, *Trainspotting*, and *The King's Speech*. A series of essays and articles exploring the definitive films of Great Britain, this addition to Intellect's *Directory of World Cinema* series turns the focus on England together with Northern Ireland, Scotland, and Wales. With a focus on the most cerebral and critically important films to have come out of Britain, this volume explores the diversity of genres found throughout British film, highlighting important regional variations that reflect the distinctive cultures of the countries involved. Within these genres, Emma Bell and Neil Mitchell have curated a rich collection of films for review—from Hitchcock's spy thriller *The 39 Steps* to Emeric Pressburger's art classic *The Red Shoes* to the gritty but heartfelt *This is England*. Interspersed throughout the book are critical essays by leading experts in the field providing insight into shifting notions of Britishness, important industry developments, and the endurance of the British film industry. For those up on their Brit film facts and seeking to test their expertise, the book concludes with a series of trivia questions. A user-friendly look at the cultural and artistic significance of British cinema from the silent era to the present, *Directory of World*

Cinema: Britain will be an essential companion to the country's bright and resurgent film industry.

The Cinema of Britain and Ireland - Brian McFarlane 2005

A fresh, concise but wide-ranging introduction to and overview of British and Irish cinema, this volume contains 24 essays, each on a separate seminal film from the region. Films under discussion include 'Pink String and Sealing Wax', 'Room at the Top', 'The Italian Job', 'Orlando', and 'Sweet Sixteen'.

The New Scottish Cinema - Jonathan Murray 2015-03-31

From a near standing start in the 1970s, the emergence and expansion of an aesthetically and culturally distinctive Scottish cinema proved to be one of the most significant developments within late-twentieth and early twenty-first-century British film culture. Individual Scottish films and filmmakers have attracted notable amounts of critical attention as a result. The *New Scottish Cinema*, however, is the first book to trace Scottish film culture's industrial, creative and critical evolution in comprehensive detail across a forty-year period. On the one hand, it invites readers to reconsider the known - films such as *Shallow Grave*, *Ratcatcher*, *The Magdalene Sisters*, *Young Adam*, *Red Road* and *The Last King of Scotland*. On the other, it uncovers the overlooked, from the 1980s comedic film makers who followed in the footsteps of Bill Forsyth to the variety of present-day Scottish film making - a body of work that encompasses explorations of multiculturalism, exploitation of the macabre and much else in between. In addition to analysing an eclectic range of films and filmmakers, *The New Scottish Cinema* also examines the diverse industrial, institutional and cultural contexts which have allowed Scottish film to evolve and grow since the 1970s, and relates these to the images of Scotland which artists have put on screen. In so doing, the book narrates a story of interest to any student of contemporary British film.

War Representation in British Cinema and Television - Kevin M. Flanagan 2019-10-25

This book explores alternatives to realist, triumphalist, and heroic representations of war in British film and television. Focusing on the

period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit, it argues that the “lost continent” of existential, satirical, simulated, and abstractly traumatic war stories is as central to understanding Britain’s martial history as the mainstream inheritance. The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities, with particular emphasis on Peter Watkins, Joseph Losey, and Richard Lester. At the same

time, it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan. Encompassing everything from features to government information films, the book explores related trends in the British film industry, popular culture, and film criticism, while offering a sense of how these contexts contribute to historical memory.